

THE LUTE.

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ORLANDO HARLEY.

ORLANDO HARLEY was born at Pittsburg, in the United States. Although a natural talent for music was early developed, it was not until he had entered his seventeenth year that he thought seriously of engaging in the musical profession. To qualify himself for an artistic career, he went to New York, and there studied under the famous Maestro Sig. Severini. In 1883 he first came to Europe, and soon attracted attention and won distinction by taking part in a most successful tour through Norway, Sweden, and Denmark. Coming to England some years later, he, with a view to operatic performance, continued his studies under Mr. W. Shakespeare, at the Royal Academy of Music. When making his first appearance at a Saturday concert in the Crystal Palace, he had the good fortune of having the late Mr. Carl Rosa as an auditor, and that accomplished musician and experienced manager was so much struck by the beauty of voice and artistic capabilities revealed, that the singer was immediately engaged as one of the leading tenors in the Carl Rosa Opera Company. After fulfilling a long engagement with this company in the provinces, Orlando Harley returned to London to take the tenor part in *Rip Van Winkle* at the Comedy Theatre, and has since that time taken part in various performances with Mmes. Patti, Sterling, Valleria, and other vocalists of celebrity. By success achieved in oratorio and opera, classical and popular works, he has fairly established for himself a reputation as a reliable and acceptable artist. Orlando Harley is now on his way to Australia, where, for the next twelve months, he will be engaged on a concert tour with Signor Foli.

CURRENT NOTES.

Of the ten thousand people forming the congregation at the festival service held in St. Paul's Cathedral on the eve of St. David's Day there were but few to be seen adorned with the leek, the time-honoured badge of Welsh nationality. At the battle of Poitiers, Shakespeare tells us, the valiant countrymen of Fluellen "wore it in their Monmouth caps" as the symbol of victory. For did not the leek serve their ancestors right well when, obeying the commands of the brave King Cadwallader, they made it a conspicuous ornament in order to distinguish their brethren from the wily Saxon invaders, disguised for the nonce in British dress, whom they quickly put to the route with great slaughter. In commemoration of that glorious victory, won on the 1st day of March, 540, the leek has ever since been carried with pride by patriotic Welshmen on the anniversary of great St. David's birthday. Those seen with it in St. Paul's did not adopt it as an emblem of war, but of peace, the peace of the Gospel, proclaimed to Britons by their native prince, Dewid, sometime Archbishop of Caerleon, and ever afterwards known as the Patron Saint of Wales. The festival service in St. Paul's was celebrated in Cymraeg, the same language spoken by the great priest himself when addressing Britons of the sixth century. In that tongue the lessons were read by Sir John Puleston, assisted by the Rev. Morris Roberts, and the prayers intoned by the Rev. E. Killin Roberts, while the sermon was also preached in Welsh by the Ven. Archdeacon Howell. A choir comprising 250 voices sang, under the direction of Mr. Dyved Lewys, a setting of the *Magnificat*

and *Nunc Dimittis*, by the late Owain Alaw, an able and enthusiastic musician, who took an active part in Eisteddfods held a quarter of a century ago. At the appointed place in the service the solo, "Be thou faithful unto death," from Mendelssohn's oratorio, *St. Paul*, was impressively rendered in Cymraeg by Mr. Dyved Lewys. Led by the choir, the vast congregation sang the hymns selected for the occasion with heart and voice. Listening to the harmonies of the sacred songs, one was reminded of the resounding tone and fervency of utterance that distinguish the singing of worshippers in chapels of Wales.

MEMBERS of the "Most Honourable and Loyal Society of Ancient Britons" celebrated St. David's Day by dining together at the Criterion Restaurant. But where was the leek on that festive occasion? Surely Welshmen are not so sycophantic in their loyalty to England as to be disloyal to Cymru. What if Londoners do feel "qualmish at the smell of leeks," the countrymen of Fluellen should not on that account be afraid or ashamed to diffuse the pungent odour. Though the Right Honourable the Lord Mayor, who presided at this, the 177th festival of the Society, entertained the company with admirable speeches, he did not, as his vocally gifted predecessor, Sir Henry Isaacs, was wont to do on similar occasions, personally supplement the rhetorical art with that of the musical. Happily he had, however, the assistance of Mr. John Thomas (Pencerdd Gwalia), who kindled enthusiasm by the performance of Cambrian strains. In the warmth of the applause bestowed on their chief musician there seemed a recognition on the part of those present of the many services rendered by him to the cause of Welsh music. By his exertions and enterprise it was that Londoners were years ago enabled to appreciate the full beauty of the songs of Cymru. His "Collection of Welsh Melodies" represents the ancient art of his native country, and his original compositions are everywhere received as admirable examples of Cambrian music of the present day.

For many years St. David's Day has been observed in London by festival concerts, and it is unfortunate, therefore, that the last anniversary was allowed to pass without special performance being held in one or other of our great halls. At the Crystal Palace, however, a selection of Welsh songs was included in the programme of the evening concert of that day, the executants being Miss Maggie Davies, Miss Meredyth Elliott, and Mr. Hirwen Jones.

IN the concluding chapter of his *History of the Opera* Mr. Sutherland Edwards states: "Of our actual operatic period, dating from the early part of the present century, Rossini is simply the Alpha and the Omega." When written thirty years ago this statement tallied exactly with the estimate formed of the composer's merits by the musical public. But should the able historian be tempted to use the same words now, as the century is drawing to a close, after providing space since its seventh decade for the exploits of other formidable competitors, he might find his judgment rudely questioned. That Rossini is, in this country at least, no longer looked upon as a musical hero, one worthy of immortal fame, was made evident by the apathy with which the centenary of his birth was regarded. True it is that honourable tributes were then paid to his memory by the Press but there was no performance given of any of his operas at a



London theatre. Had the public evinced any desire to hear again *Il Barbiere*, *Semiramide*, or *William Tell*, the manager would gladly have provided it, but unfortunately there is but little demand nowadays for operas of that description, and least of all for those which for effect depend entirely upon vocal excellence. The Rossinian method of singing, as it flourished in the last generation, is a lost art. Were it not, the master's works would still be included in the repertoire of every Italian operatic theatre.

Happily there is still living a lady, Madame Alboni, who was in her early years a member of a group of artists that in the fifth and sixth decade of this century assisted in imparting to the music of Rossini the greatest possible beauty and lustre. In a performance of *Semiramide*, given on the opening night of the Royal Italian Opera, 1847, Madame Alboni, appearing for the first time in England, sustained the part of Arsace with a success so pronounced as to lift her at once in the estimation of connoisseurs to the highest rank of vocalists. Those now living who had, soon after that event, the privilege of hearing her sing in *Cenerentola* the airs allotted to the *titlle-rôle*, will be able to recall with delight the exquisite qualities of her art. Her luscious tones were as spontaneous and effortless as the jug-jug of the nightingale, and her melodic phrases as faultless in form, balance, and colour as floral petals shaped, tinted, and arranged by the hand of Nature.

Fortunate, indeed, were those invited by Madame Alboni (Countess Pepoli), to her house in Paris on the centenary of Rossini's birthday, when the renowned cantatrice sang, with all her old charm of voice and manner, the canzonette "Una volta c'era un Re," from *Cenerentola*. Another remarkable vocal display was Madame Alboni's rendering of the aria, "Il vecchietto cerca moglie," from *Il Barbiere*. Amateurs will remember that the melody allotted the venerable waiting-woman of the play was founded by Rossini upon the music of a Russian dance. But great composers are magicians endowed with the power of transmuting dross into jewels, and nothing less than a gem is this quaint and sparkling melody. At this performance in commemoration of the illustrious Rossini, several French artists assisted in carrying out a programme made up entirely of excerpts from works of the Italian composer.

So enthusiastic was the large audience which, in response to the announcement of the Royal Choral Society, assembled in the Albert Hall, on the 2nd ult., to hear Gounod's trilogy, *The Redemption*, that amateurs not altogether satisfied with the work were constrained to admit its popularity with the subscribers to the Society and to the general public. To those accustomed from childhood to the more sober settings of the words embodying the Divine Mystery, there appear many things fantastic and theatrical in this composition of the renowned Frenchman. It is, however, an attribute of music to be free from conventionalities which different races affect and different schools adopt. Without fear or favour the art lends itself alike to Catholic France and Protestant Germany. This impartiality just suits the taste of the Londoner, who in musical matters is cosmopolitan to the back-bone. To-night he will listen with rapt attention to the strains Bach composed in illustration of the incidents of the drama enacted on Calvary, to-morrow he will nod his head to the harsh rhythms of Gounod's march to the place of execution. At all times, however, he is moved to admiration by the appropriate accents and superb tones of the chorus singers under the command of Mr. Joseph Barnby. On the occasion under notice the unison passages of the trilogy were delivered by them with striking effect, and the numbers in choral harmony were sustained with remarkable purity and beauty of voice. By their efforts the chorus, "Unfold, ye portals everlasting," made an impression upon the auditor that will not readily be effaced. The principal vocalists were Madame Nordica, Miss Margaret Hoare, Madame Belle Cole, Mr. Ben Davies, Mr. Watkin Mills, and Mr. Bantock Pierpoint.

By means of a brilliant overture, Mr. Hamish MacCunn had a few years ago the good fortune to be recognised by the directors of the Crystal Palace concerts as one of the few young musicians of the present day whose productions were worthy of a place in their programme. From that time every new work of importance written by him has been sure of an immediate and favourable introduction to the audience frequenting the Saturday afternoon entertainments. Especial interest was taken in the performance on the 5th ult. of his latest composition, a Dramatic Cantata, entitled *Queen Hynde of Caledon*, as the subject of the poem, by James Hogg, was known to be one that could not fail to enlist the sympathies, and call into exercise the musical powers of the ardent young Scotchman. As in previous undertakings, the composer has been assisted by his father in the preparation of the libretto. Whether Mr. MacCunn senior was justified in cutting and re-shaping the materials provided by the "Ettrick Shepherd," is a question that need not detain us at present; but we cannot refrain from expressing the wish that the arranger had, while he was about his task, made an effort to put the story in a perfectly coherent form.

In the first scene the Lady Hynde, Queen of Caledon, is heard lamenting the absence of her lover, Aidan, a prince engaged on the battle-field in upholding the rights of Scotland. In a dream she is apprised of the oncoming of "The Black Bull," or in other words, of the approach of the heathen host led by Eric, King of Norway. Comfort is brought by celestial spirits giving assurance of Scotland's safety, and of the ultimate triumph of the Cross. The composer here distinguished himself in the music of the chorus, "Let thy banner be the Cross." In the second scene the Prince Aidan, disguised as the minstrel, Uisnar, arrived at the Queen's court to avow his love and his readiness to fight to the death in her cause. The "improvisation" of the disguised prince to the words, "Uisnar loved a gentle maid," can scarcely be called a success on the part of the musician. But in the Battle Hymn at the opening of the next scene the composer rises to heights attained in former works, the music being bright in colour and vigorous in accent. Nor are the orchestral passages, describing the meeting of the minstrel and King Eric in deadly combat, less striking and effective. The most impressive number, however, is the bridal chorus, "Awake a hundred harps," which concludes the cantata. The principal vocalists were Fräulein Fillunger, Mr. Andrew Black, and Mr. H. Piercy, the conductor being the composer, Mr. Hamish MacCunn, who, at the termination of the performance, received the hearty applause of the audience.

Dr. Joachim has no sincerer friends than at Sydenham, so that a most cordial welcome awaited him when, on Saturday, the 12th March, he stepped upon the platform to play Max Bruch's new violin concerto in D minor, of several passages of which he takes a different view to Señor Sarasate. He subsequently played, in his grandest manner, two movements of a Bach sonata, and the Bourrée in B minor.

On Saturday, the 19th March, Mr. E. Silas appeared as instrumental soloist, and brought with him his latest pianoforte concerto in B minor (No. 4, Op. 116), a work that is none the worse for adhesion to principles upheld by the most esteemed musicians of the past.

MR. HAMISH MACCUNN has accepted a commission from the directors of the Carl Rosa Company to compose music to the libretto of a grand opera by Mr. Joseph Bennett. In due time the name and character of the work will be made known. The only item of information at present vouchsafed is that it will be produced in the provinces in the forthcoming autumn.

In the last of the musical lectures for Hilary Term at Gresham College, the professor dwelt at length upon the career of John Jenkins, a composer who attained popularity in the seventeenth century. Dr. Bridge, laying stress upon the fact that Jenkins was a writer of secular music, brought forward examples of his works, vocal and instrumental, which on this occasion were respectively performed by choristers of Westminster

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Abbey and pupils of Mr. Dolmetsch. The quality which seemed to afford the lecturer the greatest delight was the joyousness which distinguished Jenkins' music from that written by his contemporaries in the service of the Church. Nor were the auditors slow in appreciating this merry attribute, now revealed to them in the performance of the pieces, "A Rant," "Lady Katherine Audley's Bells," "A Boat, a Boat," and "See the bright light shine."

HAVING been duly appreciated in this country as a singer, teacher, conductor, accompanist, and composer of songs, Mr. Henschel is now seeking renown as a lecturer upon "Ambition in Song-writing," a subject upon which he can speak from personal experience.

MASCAgni's two operas, *Cavalleria Rusticana* and *L'Amico Fritz*, will be given at Covent Garden during the forthcoming season. German opera will be represented at the same theatre on the Wednesdays of the season, viz., on the 8th, 15th, 22nd, and 29th of June, and the 6th, 13th, and 20th of July, the works selected being Wagner's *Ring des Nibelungen*, and *Tristan and Isolde*, together with Beethoven's *Fidelio*.

MR. EDGAR HADDOCK, assisted by Madame Pachmann, gave a performance of chamber music on Monday, March 7th, at Steinway Hall. Amongst the works selected were Schumann's Sonata in B minor, and Greig's Sonata in G, both for the violin and pianoforte. Madame Pachmann's solos were Schumann's "Etudes Symphoniques," and Schubert's "Impromptu Elegiaque"; while Mr. Haddock's pieces were a Romance in E major, composed for the occasion by Madame Pachmann, and Raff's Cavatina for the violin. Miss Effie Thomas was the vocalist.

THE first of a series of Wind Chamber Concerts, organised by Mr. G. A. Clinton, was held on Tuesday evening, March 8th, at Steinway Hall, when the programme included Hummel's Septet in D, Lalo's Aubade in G minor for five wind instruments and the same number of "strings"; Porpora's Sonata in G for violin and pianoforte; and Spohr's Nonetto in F major. These interesting and rarely heard works were admirably performed by Messrs. Clinton, Griffiths, Malsch, Borsdorf, Wotton, Krause, Howell, Winterbottom, Sauret, and Cusins.

ON Tuesday evening, March 15th, the third of the series of concerts with which the firm of Hamilton Evans and Co. contributes to the musical entertainment of the inhabitants of Streatham and the district, was held in the Town Hall. On this occasion the excellent programme was, under the direction of Mr. Turlie Lee, performed by artists of eminence. Amongst the pieces held in favour was Blumenthal's new song, "Thy Foe," which was declaimed by Mr. David Hughes in a manner to reveal the passionate force of its tuneful strains. The same vocalist was heard also to advantage in Roeckel's "Hungarian Love Song," an effective air with a refrain that never fails to afford unwonted pleasure. Miss Clara Butt gave a sympathetic rendering to "Our Dear Old Home," one of the most charming songs ever written by the late Michael Watson; and Mr. Braxton Smith gave expression to the tender and winning melody of the song, "When Daylight Fades," by Frank L. Moir. The fine qualities of Mr. Harper Kearton's voice were displayed in Turlie Lee's new song, "In Days gone by"; and Miss Dora Barnard obtained favour in the popular "Ah, Well-a-day," by Mrs. Arthur Goodeve; while Miss Annie Mathews pleasantly sang in Barnett's meditation, "Ave Maria," the violin obbligato being played by Miss Kate Chaplin, who also performed with ability the Andante and Allegro from De Beriot's concerto. Part-songs were capitally sung by the Streatham Male Voice Choir.

As the centenary of Mozart's death occurred at a period of the year when the Philharmonic Society is inactive, there were but two courses open to the directors, who

were naturally anxious that the most venerable of metropolitan musical institutions should not be altogether mute concerning such an event. Either a special concert had to be held, a proceeding fraught with considerable risk, considering that in several quarters of London, besides the Crystal Palace and the Royal Albert Hall, Mozart programmes were arranged; or the celebration must be postponed until March, when another season would commence. The latter alternative was wisely decided upon. Accordingly, on Thursday evening, March 10th (the earliest possible opportunity), a large audience assembled at St. James's Hall, to hear a selection from the works of the most gifted of musicians hitherto given to the world.

It was in no hackneyed or conventional fashion that the Philharmonic paid its tribute to the memory of the Salzburg master. Beneath the conductor's desk, in full view of the subscribers, a bust of Mozart replaced that of Beethoven, and all the works performed were, with one exception, among those from the same pen less frequently heard. This exception was the G minor symphony, which, with its companions in order of appearance, the "Jupiter" in C and the E flat, so nobly exemplify the composer's genius. To such a work, Mr. Cowen and his splendid band could not but devote all their musical faculties, and the result was a performance altogether worthy of the occasion. The pianoforte concerto was that in C minor (with Hummel's cadenzas), played in artistic style by M. de Greef, who hails from Brussels; and the other instrumental works were the overture to *Idomeneo*, and the Entr'acte in D minor from the music to *King Thamus*. Madame Giulia Valda gave, with vocal finish, the air "Parto" from *La Clemenza di Tito* and the scena "Ch'io mi scordi di te" written in 1786 for the farewell concert in Vienna of Nancy Storace, the original Susannah in *Figaro*, and whose brother Stephen was also on the operatic stage with Michael Kelly. Another appropriate feature of the Philharmonic celebration was the introduction of Mr. Joseph Bennett's moving and vigorous poem "Mozart," effectively recited by Mr. Charles Fry.

ST. PATRICK'S DAY (March 17th) was musically much more generally observed in London than that of the Patron Saint of Wales. Irish melodies were offered in the evening in profusion at the Crystal Palace, at St. James's Hall, and at the Royal Albert Hall. At the latter Mr. William Carter, according to custom, did not restrict himself to melodies more or less associated with "the Emerald Isle," but, with the assistance of Madame Belle Cole, Mr. Barrington Foote, Mr. Churchill Sibley (the organist), and the Band of the Scots Guards, contrived to vary the entertainment by incorporating a few airs from other lands.

A CREDITABLE performance of *Fra Diavolo* was given on Saturday evening, March 19th, in the practice room of the Guildhall School of Music, by students of the operatic class, directed by Mr. Hermann Klein. The amateurs showed considerable intelligence—more could hardly have been expected of them—both in the dramatic action and the delivery of the music, and the chorus was thoroughly satisfactory. The orchestra, also, mainly consisted of executants who had received their training at this School. The Lord Mayor, Lady Mayoress, and Sheriffs were present. After experience of so much of later date that is pretentious, gloomy, and almost unvocal, it was quite refreshing to hear again the sparkling, unforced strains of Auber. The performance is to be repeated at the Lyric Theatre on Tuesday afternoon, May 10th.

MDLLE. JANOTHA intends to give a pianoforte recital at St. James's Hall on the afternoon of May 19th, at which will be performed her arrangement of Lady Tennyson's settings of the Poet Laureate's songs.

SHOULD Rubinstein visit London professionally this summer, it is probable he will conduct a performance of his cantata, *The Tower of Babel*, at the Royal Albert Hall. The only previous hearing accorded to the work

in London was at the Crystal Palace Saturday Concerts about ten years ago under Mr. Manns.

By the distressing death at West Hampstead Station on Sunday night, the 20th March, of Mr. Arthur Goring Thomas, English music has sustained another serious loss. In his two operas produced by the Carl Rosa Opera Company, namely *Esmeralda* (1883), and *Nadeshda* (1885); in his Norwich cantata *The Sun Worshippers* (1881), and in his numerous songs there were evidences of thought that united with the utmost refinement and the rich gift of melody created the expectation of exceptional distinction in the future. He was a native of Eastbourne, and was born in November, 1851. In kindly remembrance of the deceased the "Dead March" in *Saul* was played at the beginning of the Bach Choir Concert, on the 22nd March.

As it has been found impossible to hold the contemplated Mendelssohn Festival at the Crystal Palace this year, *Samson* has been resolved upon for the annual performance in June by the Handel Festival choir.

The Bach Choir was well employed at St. James's Hall on Tuesday, the 22nd March, with the Leipzig cantor's great Mass in B minor. Every hearing of this stupendous work reveals to the mind of the attentive listener fresh beauties, together with details of masterly contrivance that would have been undreamt of but for like experience gained at preceding performances. It is impossible to overrate the interest or the importance of the study of a composition which in some respects stands alone. Professor Villiers Stanford, as befitted the occasion, conducted with even more than his wonted watchfulness; the choir sang with vigour, and the band was of corresponding excellence. Mr. Frederic Cliffe ably presided at the organ. The solo parts were carefully rendered by Mrs. Hutchinson, Miss Hilda Wilson, Mr. Houghton, and Mr. Watkin Mills.

MR. WALTER WESCHÉ's orchestral suite in three movements which recently gained the prize offered by the Westminster Orchestral Society, was performed in public by this association at the local Town Hall on Wednesday, the 16th March, and was extremely well received. The prelude possesses several original points, the scherzo is as bright and taking as could be wished, and interest is maintained through the *finale*. In brief, sufficient ability is manifested in the composition to command notice for the next work Mr. Wesché may submit.

REVIEWS.

Songs of the West. A collection made from the mouths of the people, by the Rev. S. Baring Gould, M.A., and the Rev. H. Fleetwood Sheppard, M.A.

(METHUEN AND CO., AND PATEY AND WILLIS.)

In the early decades of the present century a young man, Hugh Miller, was to be seen busy at work in examining the quarries of Scotland, and collecting stones therefrom to serve as specimens of several strata of the solid earth. In a similar manner two ardent lovers of music, the Rev. S. Baring Gould and the Rev. H. Fleetwood Sheppard, have during the last ten years been searching the West of England through and through for relics of folk-song in use during the last three centuries, with the result that the store of national music has been enlarged by the volume of songs and ballads now presented to the public. Here and there they happily fell upon traces of themes once in use by Celtic inhabitants of districts now known as Devon and Cornwall. True, they heard but little of the Celtic tongue, since it is no longer spoken even in the latter district, where it was fondly cherished for ages after it had been silenced in Devon. Yet in the songs of the western country they recognised inflections and emotional qualities which led to the belief that the tunes sprang from a Celtic source.

The songs in the present collection have mostly been caught as they have issued from the lips of old singers who in turn had learned them from their fathers. Some have both in words and music never before been dressed in print, and nearly all of them are traditional ditties handed down by a class of labourers that eke out a livelihood by singing at May-games, harvest-homes, Christmas-feasts, wakes, and weddings. These men have been tracked to their homes, and to taverns of nightly resort, where, by dint of solicitation, backed by draughts of home-brewed, they have unburthened themselves of melodic treasures in danger of being for ever lost. For these old men were too illiterate to preserve by writing the songs which were dying out with their own generation. From a day labourer, James Parsons, five-and-twenty ballads were obtained, most of which he himself acquired from his father, who in his day went by the nick-name of "The Singing Machine." This worthy was famous for the quantity as well as the racy quality of his songs, which were in great request wherever he travelled. At a tavern in Plymouth he was, after singing the ditty "Fair Girl Mind This" (No. 72 in the present collection), liberally rewarded by the landlady, who entreated him to "Zing it again," and told him "never to come to Plymouth wi'out zinging her thicky zong." The two Parsons, father and son, belonged to a race now well-nigh extinct. They, with a few others, were justly regarded as the lineal descendants of the more ancient minstrels, put down by an Act of Parliament in 1597. Before this century closes the feeble remnant left of the song-men will, in turn, have passed away to join the forgotten gleemen of the Elizabethan age. Not so, however, their themes, which have to a large extent been rescued from oblivion by the collectors and arrangers of the present volume.

It will be seen by reference to the book, that the subjects forming the ground work of these songs and ballads of the old song-men are of great variety. But through most of them the voice of nature is loudly heard. Her features, indeed, have been well scanned and depicted now in sober and now in playful lines and colours. Sometimes, as in "The Seasons" (No. 19), her changing garments are faithfully catalogued; while one or other of her ever varying aspects or methods is in many pieces turned into a lively illustration of the human heart with its sentiments and passions. No song could have been more appropriate to the floral festival of Spring than the "May-Day Carol" (No. 47), or more jolly than the Helston Furry Dance, "Hal-An-Tow" (No. 24), both of which were in former times popular ditties in the West. Nor could rural delights be more gracefully set forth than they are in the form adopted in the "Midsummer Carol" (No. 89). In the songs, "The Barley Raking" (No. 85), and "The Barley Straw" (No. 98), a glimpse might be caught of the frolics indulged in by the farm-hands. There are many humorous ballads, such as "The Tythe-Pig" (No. 29), and "The Miller's Last Will" (No. 12), as well as numerous pathetic ballads, in the category of which might be placed "The Wreck off Scilly" (No. 52). It would indeed be difficult to name an occupation followed, or a pastime observed in Devon and Cornwall of the olden time without a record in the pages of this excellent book.

In presenting these local ditties to the notice of the general public it has, of course, been found necessary to make many alterations in the words. In the first place the dialect in which they were delivered would have proved a formidable obstacle to success, and in the next, the language itself was too gross for repetition. Yet the omissions and amendments have not been made without consulting the "broadsides" of Catnach, Harkness, and other publishers, and without instituting a comparison between the printed matter and the traditional versions supplied orally by the song-men. It is, however, the intention of Mr. Gould and Mr. Sheppard to deposit a copy of the ditties in their original state in the library of Exeter, and another copy in the library of the Plymouth Institute. Less alteration has been effected in the melodies than in the words, and in what has been made there is evinced the skill of a true artist. In every respect the collection of "Songs and Ballads of the West" is worthy the attention and patronage of all lovers of music.



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- lea - ven'd bread, but with the un - lea - ven'd bread of sin - ce - ri - ty and

ritard. *3* *dim.* *ritard.* *dim.*

Quicker.

Christ be - ing raised from the dead di - eth no

Christ be - ing raised from the dead di - eth no

truth. Christ be - ing raised from the dead, Christ be - ing raised from the dead di - eth no

truth. Christ be - ing raised from the dead dieth no more, di - eth no

The first system consists of five staves. The first four are vocal staves in treble clef, 3/4 time, with lyrics. The fifth is a lute accompaniment in bass clef, 3/4 time, with a forte (f) dynamic marking.

more death hath no more do - min - ion o - ver him.....

more death hath no more do - min - ion o - ver him.....

more death hath no more do - min - ion o - ver him.....

more death hath no more do - min - ion o - ver him.....

dim.

The second system also consists of five staves. The first four are vocal staves in treble clef, 3/4 time, with lyrics. The fifth is a lute accompaniment in bass clef, 3/4 time, with a forte (f) dynamic marking. The system concludes with a 'dim.' (diminuendo) marking on the lute staff.

[illegible]

cres *a Tempo.*

un - to God Christ be - ing raised from the dead dieth no

un - to God Christ be - ing raised from the dead dieth no

un - to God Christ be - ing raised from the dead dieth no

un - to God Christ be - ing raised from the dead dieth no

cres *a Tempo.*

dim. **C**

more death hath no more do - min - ion ov - er him.

C *mf*

more death hath no more do - min - ion ov - er him. For

mf **C**

more death hath no more do - min - ion ov - er him For in that he

mf **C**

more death hath no more do - min - ion ov - er him. For in that he

dim. *mf* **C**

no he died un - to sin once: but in that he
 no in that he died he died un - to sin once: but in that he
 no died, he died un - to sin once: but in that he
 no died, he died un - to sin once: but in that he

ff Ritard
 liv - - eth, he liv - - eth un - - to God.
mf *ff*
 For liv - - eth, he liv - - eth un - - to God.
 liv - - eth, he liv - - eth un - - to God.
ff
 liv - - eth, he liv - - eth un - - to God.

p *sostenuto.*
And I be - held, and lo, in the midst of the

mp

8 & 16 Ft manual.

Ped

mf Throne stood a Lamb as it had been slain. And he came and took the

ALTOS. *mf* *cres.* *dim.*
out of the right hand of Him that sat up - on the

book out of the right hand of Him that sat up - on the

cres. *dim.*

mp Throne. And the four beasts and four and twenty el - ders

Throne. And the four beasts and four and twenty el - ders fell down be

mp *cres.*

SOPRANO

the
fore the Lamb.

dim. *m/p* Thou art worthy to
m/p Thou art worthy to

dim. *p* *cres.* *m/p*

Ped

take the book and to o - pen the sea's there - of: for thou wast

take the book and to o - pen the sea's there - of: for thou wast

cres. *dim.* *cres.*

cres. *dim.* *cres.*

m/f slain and hast re - deemed us to God by thy blood. And hast made us un - to our

m/f slain and hast re - deemed us to God by thy blood. And hast made us un - to our

m/f *cres.*

m/f *cres.*

ff *ritard.*

God kings and priests: and we shall reign on the earth.....

God kings and priests: and we shall reign on the earth.....

ff *ritard.*

$\text{♩} = 126. \text{M}$

mf

For Thou art wor- thy, O Lord, to re - ceive glo - ry and

mf

Thou art wor- thy, O Lord, to re - ceive glo - ry and power: art

$\text{♩} = 126.$

power: Thou art wor - thy, O Lord, - to re - ceive glo - ry and

wor - thy to re - ceive glo - ry and power:.....Thou art

mf

For Thou art wor - - - thy, O

power: to re - ceive glo - ry and power:

wor - thy to re - ceive glo - ry Thou art

mf For Thou art

Lord Thou art wor - thy, O Lord, to re -

cres. Thou art wor - thy, O Lord, to re -

cres. wor - thy, For Thou art wor - - - thy to re -

cres. wor - thy, Thou art wor - thy, O Lord, to re - ceive glo

cres. - ceive to re - ceive glo - ry and power to re -

cres.

- ceive glo - ry and power: **A**

- ceive glo-ry and power: **A** *mf* For Thou art

- - ry and power: **A** *mf* For Thou art wor- thy, O Lord, to re-

- ceive glo-ry and power: Thou art wor- thy, O Lord, to re-ceive glo - ry and

A *mf*

mf Thou art wor - thy, O Lord, to re - ceive glo - ry and

wor - thy, O Lord, to re - ceive glo - ry glo - - ry and

- ceive glo - ry and power: to re - ceive glo - - ry and

pow - er: Thou art wor - thy to re - - ceive glo - ry and

power: For Thou hast cre -

power: For Thou hast cre - at - - ed all

power: For Thou hast cre - at - - ed all

power: For Thou hast cre - at - - ed all

power: For Thou hast cre - at - - ed all

- at - - ed all things, And for thy plea - - sure.....

- ed, cre - at - ed all things, And for thy plea - - sure.....

things, cre - at - ed all..... things, And for thy plea - - sure.....

things, cre - at - ed all things, And for thy plea - - sure.....

things, cre - at - ed all things, And for thy plea - - sure.....

things, cre - at - ed all things, And for thy plea - - sure.....

- ceive glo - ry and power:

- ceive..... glo-ry and power: For Thou art

- - ry and power: For Thou art wor- thy, O Lord, to re-

- ceive..... glo-ry and power: Thou art wor- thy, O Lord, to re- ceive glo - ry and

Thou art wor - thy, O Lord, to re - ceive glo - ry and

wor - thy, O Lord, to re - ceive..... glo - ry glo - - ry and

- ceive glo - ry and power: to re - ceive..... glo - - ry and

pow - er: Thou art wor - thy to re - - ceive glo - ry and

cres - - - - *cen* - - - - *do*

they are and were cre - at - -

they are and were cre - at - -

they are and were cre - at - -

they are and were cre - at - -

cres - - - - *cen* - - - - *do*

D *f* *>* *>*

- ed. Thou art wor - thy, O Lord, to re -

D *f* *>* *>*

- ed. For Thou art Thou art wor - thy O

D *f* *>* *>*

- ed. Thou art wor - thy O Lord, to re - ceive, to re - ceive -

D *f* *>* *>*

- ed. Thou art wor thy, O Lord, to re -

D *f* *>* *>*

D *f* *>* *>*

ritard

- ceive glo - ry and power: For Thou hast cre - at - ed all things and for Thy

Lord to re - ceive power: For Thou hast cre - at - ed all things and for Thy

glo - - ry and power: For Thou hast cre - at - ed all things and for Thy

- ceive glo - ry and power: For Thou hast cre - at - ed all things and for Thy

ritard

plea - sure they are and were cre - at - ed.

plea - sure they are and were and were..... cre - at - ed.

plea - sure they are and were and were..... cre - at - ed.

plea - sure they are and were cre - at - ed.

al - - fine

plea - sure they are and were cre - at - ed.

plea - sure they are and were and were..... cre - at - ed.

plea - sure they are and were and were..... cre - at - ed.

plea - sure they are and were cre - at - ed.

al - - fine



Yours very truly
Alice Cety

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